



Dundee Symphony Orchestra is the performing name of Dundee Orchestral Society. The Society was founded in 1893 by a group of enthusiastic amateur performers, and has gone from strength to strength ever since. The only period in the Orchestra's history when it did not perform or rehearse was during the Second World War.

The Orchestra is funded through private and charitable donations, subscriptions from members, and supported by Making Music, The National Federation of Music Societies, with funds provided by the Scottish Arts Council. We would like to thank all those who provide financial assistance for the orchestra for their continuing support over the years.

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To keep up to date with events visit the Orchestra website on

www.dundeesymphonyorchestra.org.uk

*The Society is affiliated to
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7-15 Roseberry Avenue, London EC1R 4SP
Tel: 0870 872 3300
Fax: 0870 872 3400*

Web site: www.makingmusic.org.uk

Robert Dick (Conductor)



Born in Edinburgh in 1975, Robert studied violin and piano at the Royal College of Music in London where he graduated with Honours in 1997, and also gained the Associateship Diploma of the Royal College of Music in Violin Performance.

Robert's interest in conducting began at an early age and in 1993 he was invited to conduct the Royal Scottish National Orchestra by its then Musical Director, Walter Weller. He is now a regular guest conductor of many groups including the East Lothian Players, the Scottish Borders Community Orchestra and The Edinburgh Symphony Orchestra, and is currently the conductor of the Dundee Symphony Orchestra, the Edinburgh Philharmonic Orchestra and Fife Opera, with whom this season he conducted a production of Handel's *Julius Caesar*. Robert has conducted much of the great symphonic repertoire including symphonies by Schumann, Prokofiev, Shostakovich, Sibelius, Mahler and Bruckner.

In 2001, Robert came second in the British Reserve Insurance Conducting Competition in Cardiff and has also enjoyed success abroad having been invited to conduct the Plovdiv Philharmonic Orchestra in the final concert of the Vienna International Mastercourse Series where he gained their Diploma. Additionally he gained the Diploma of the International Summer Academy at the Mozarteum in Salzburg, on this occasion conducting the Varna Symphony Orchestra, and he recently participated in the International Masterclass with Gennadi Rozhdestvensky and the Thuringen Philharmonie in Gotha,

Germany. He has also worked with orchestras in Belgium, Bulgaria, the U.S.A. and Spain, and has recently returned from Croatia where he was conducting the Zagreb Philharmonic Orchestra as part of the 4th Lovro von Maticic International Conducting Competition.

In celebration of the 250th Anniversary of the birth of Mozart, this composer's music was the central focus of Robert's work in 2006. This included productions of *Don Giovanni* and *The Magic Flute* with Fife Opera as well as performances of the *Great Mass in C minor* and the last three symphonies. He has recently returned from playing viola in a concert of piano quintets in Budapest.

As a violin and viola soloist, Robert has performed concertos by Mozart, Beethoven, Mendelssohn, Bruch and Brahms and has extensively toured Europe as an orchestral player in venues including the Concertgebouw in Amsterdam, the Hofburg Palace in Vienna and the Royal Albert Hall in London. In addition, he has freelanced with the Scottish Chamber Orchestra, the Scottish Concert Orchestra and the National Symphony Orchestra of Scotland.

Sarah Burrell (Leader)

Sarah Burrell is in her final year at the University of St Andrews studying Italian with Linguistics.

She has been playing the violin since the age of seven and has performed in many orchestras, including the Philharmonic at the University of Hertfordshire and both the Hertfordshire Schools' Symphony and County Youth Orchestras. Sarah is delighted to be leading the DSO again this year.

Murray McLachlan (Soloist)



“Murray McLachlan is a pianist with a virtuoso technique and a sure sense of line. His timing and phrasing are impeccable, and his tone - full but unforced in the powerful passages, gentle and restrained in the more lyrical - is a perpetual delight”

(BBC MUSIC MAGAZINE)

As a concert artist Murray McLachlan has received outstanding critical acclaim for intelligent and sensitive interpretations and superb technical ability. His prolific discography has received long-standing international recognition and includes over thirty commercial recordings, including the complete sonatas of Beethoven and Prokofiev and many rarities.

McLachlan's repertoire includes over 40 concertos and he has appeared as soloist with most of the leading UK orchestras. His recognition has been far-reaching, bringing many invitations to perform abroad. In recent seasons his engagements have included performances in the USA, Scandinavia, South Africa, Poland, Byelorussia and Norway. In 1997 he was awarded a knighthood by the Order of St John of Jerusalem in recognition of his services to music in Malta. In 2003 he performed the complete cycle of 32 Beethoven Sonatas to critical acclaim in Manchester, and in 2004 his Wigmore Hall Erik Chisholm Centenary Recital and subsequent national tour attracted superlatives in the national press. His intense schedule continued this year with a 'Shostakovich Centenary Recital tour', sponsored

by the UK Shostakovich Society, and included 15 concerts all over the UK, with a return to the Wigmore Hall in September.

Murray McLachlan has given first performances of works by many composers, including Martin Butler, Ronald Stevenson, Charles Camilleri, Michael Parkin and even Beethoven! Recordings of contemporary music have won numerous accolades, including full star ratings, as well as 'rosette' and 'key recording' status in the latest Penguin Guide to CDs, and 'Disc of the Month' and 'Record of the Month' in 'Music on the Web' and 'The Herald'. He is Head of keyboard at Chetham's School of Music and tutor at the Royal Northern College of Music in Manchester, as well as Artistic Director of the Chetham's International Summer School and Festival for Pianists, an event which attracts outstanding musicians annually from all over the world (www.murraymclachlan.com).

We are delighted to welcome back Murray McLachlan to the DSO for a fifth concert in the Caird Hall. As a young 24 year old in 1989 he played Saint Saens Piano Concerto No. 2 in G minor. In March 1994, at the DSO Centenary Concert, he played Beethoven Piano Concerto No. 4 in G major; in March 2000, at the Millennium Celebration Concert, Beethoven Piano Concerto No. 5 in E flat major "The Emperor", and in November 2006, Beethoven Piano Concerto No. 3 in C minor.

Programme notes

Gioacchino Rossini (1792 – 1868)

Overture to “Semiramide”

As in most of Rossini's operas, the overture to *Semiramide* is based almost entirely on what he considered to be the best tunes in the opera, but unlike the majority of his operas, *Semiramide* is thoroughly serious stuff.

The legend of the evil Babylonian queen, Semiramis, was a fertile source of operatic inspiration. Rossini's *Semiramide* is one of over forty settings of the story that date from as early as 1648. In the libretto used by Rossini (which is at least partly based on an earlier stage play by Voltaire), Semiramide conspires with her lover Assur to murder her husband Nino and place Assur on the throne. In an Oedipus-like turn of the plot, Semiramide falls in love with a dashing young general, Arsace. Unbeknownst to anyone but the high priest, Arsace is, in truth, Semiramide's own son, Prince Ninia

After the initial orchestral flourishes, the overture opens with an extended slow introduction, a feature found in most Rossini overtures. In this section the horns and woodwinds play a lyrical hymn-like melody - a chorus of praise for the queen heard in the first act. The opening flourishes return, announcing the beginning of the main *Allegro* portion of the overture, which is set in D major. The first *Allegro* theme is taken from the orchestral introduction to the opera's tragic final scene at the tomb of King Nino - a tragedy that is belied by the happy, bouncy nature of this theme! The second theme, in A major, first played by clarinet and bassoon and then by the piccolo, is similarly jovial, yet somewhat more martial than the first theme. A long *crescendo* passage and a string interlude lead back to a repeat of the opening *Allegro* material.

J. Michael Allsen

Ludwig van Beethoven (1770 - 1827)

Piano Concerto No. 4 in G major, Op. 58

I Allegro moderato

II Andante con moto

III Rondo (Vivace)

Beethoven's Fourth Piano Concerto, written in 1806 and first played at the palace of his patron and friend Prince Lobkowitz in March 1807, was the last that he was able to perform himself. Within a few years his career as a performer was stymied by advancing deafness, and he abandoned concerto writing altogether.

The piano was in a state of rapid development in Beethoven's day, and the Fourth Concerto, like most of his piano works, reflects the latest changes in the instrument. The newest piano available to Beethoven had additional high notes. It was louder, with three strings for each note, and a new pedal mechanism that shifted the hammers so as to hit only one, only two, or all three strings, with a remarkable change not only in loudness, but in tone color (an effect largely lost on the modern piano). In the Fourth Piano Concerto Beethoven, for the first time, writes instructions for use of these new pedals into the music.

Beethoven himself was in a period of rapid development, and extraordinary creativity, producing many of his landmark works. The first public performance of this Concerto was an astonishing concert that also introduced the Fifth and Sixth Symphonies, the Mass in C, and the Choral Fantasy.

The Fourth Concerto, though the biggest and most expansive he had so far composed, is in some ways the most reserved. It does not use the full orchestra until the last movement; indeed, each movement is scored differently.

The first movement is for strings, woodwinds, and horns, without trumpets or timpani. Its opening is unusual, if not unique, in that the piano begins alone, introducing a stately, reflective theme built on the short-short-short-long rhythm that characterizes much of Beethoven's "middle period" music (not only the entire Fifth Symphony, but also such works as the scherzo of the "Harp" Quartet). The orchestra enters immediately with the same theme, but in the surprising key of B major. Beethoven often uses this sort of tonal ambiguity, or "wrong-key" entrances, and achieves a variety of effects with them. Here, it works an instant change in mood a few seconds into the piece, as if stage lights have turned a different colour. A related trait is the use of themes that change key, as does the minor-key second subject. Indeed, the first time we hear it, it begins in A minor and goes through five more keys.

The first movement, like the last, shows Beethoven's knack for writing piano figurations that actually mean something and stick in the memory. Much of what the piano does in any concerto will display the fleetness of the player's fingers and impart motion to the music. But Beethoven, particularly in the late concertos, wrote virtuoso passages that also make an impression as real melody.

Though all three movements are in duple time (4/4, 2/4, and 2/4, respectively) the piano's figurations are often as not in triplets, which not only makes for cross-rhythms, but has an accelerating effect, since the piano plays three notes where it would otherwise have two.

In the second movement, brusque passages in octaves from the strings (the winds are silent) are answered by gentle chords from the piano. By movement's end, the strings are playing soft harmonies under the piano, as if they have been charmed or subdued.

The rondo finale begins quietly, with a little fanfare figure in the strings that begins in the “wrong” key of C major, before making its way around to G major. Only after it has been heard twice do the trumpets and drums, at long last, make their entrance in a frenetic explosion of sound. Like most of Beethoven’s rondos, this one behaves like a sonata-form movement, with secondary themes reappearing, being developed and looked at in new light.

Howard Posner

Interval

The Bar is open at the interval and after the concert
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Orchestra for a drink

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Pyotr Ilyich Tchaikovsky (1840 - 1893)

Symphony No. 3 in D major, Op. 29

I *Introduzione e Allegro*

II *Alla tedesca*

III *Andante elegiaco*

IV *Scherzo*

V *Finale*

Pyotr Ilyich Tchaikovsky's Symphony No. 3 in D major, written in 1875, is the only of the seven Tchaikovsky symphonies in a major key, and like most of the others carries a nickname, the "Polish" symphony. This name is in reference only to the recurring Polish dance rhythms prominent in the symphony's final movement, and has zero pertinence whatsoever to the rest of the symphony's musical material. The symphony has five movements, against the conventions of classical symphonies, which typically have four.

The opening movement begins with a slow funeral march opening in the parallel minor. It then accelerandos and crescendos up to a key change back into the parallel major, where, in a typical sonata-allegro form, after the exposition in the major key it modulates to the dominant, before repeating the theme from the key change and then returning to the tonic at the end instead of the dominant, with a developmental section in between before the recapitulation. The movement closes with a coda, which occurs twice (essentially back to back) and accelerandos to an extremely fast tempo towards the very end.

The second movement begins as a waltz, and then after a trio consisting of a many-times-repeated triplet 8th note figure in the winds and strings, the beginning up to the trio is basically repeated again. The movement closes with a brief coda consisting of string pizzicatos and clarinet and bassoon solos.

The *Andante*, also in 3/4 time, opens with all wind, notably a flute solo. This movement is the most romantic in nature of the five, and it is roughly a variation of slow-sonata/ternary form without a development, although the traditional dominant-tonic recapitulation is abandoned for more distant keys, the first being in Bb major and the recapitulation in D major. This movement is atypically more lyrical than the second. Between the two is a contrasting middle section, consisting of material closely resembling the repeated eighth note triplet figures in the trio of the second movement. It closes with a brief coda with string tremolos, and a repeat of the wind solos accompanied by string pizzicatos from the opening of the movement.

The *scherzo*, in 2/4 time unlike a regular scherzo, is effectively in 1 due to the speed. This is unusual and unique to this symphony, as *scherzi* in classical music are traditionally in fast triple meter or some other meter based on sets of 3, although the name *scherzo* (literally meaning 'joke' in Italian) does not in itself imply this metric convention. Like a *scherzo*, however, the movement is in ternary form, and after a prolonged 'question and answering' of 16th note figures between the upper strings and woodwinds, there is a trio in the form of a march, which modulates through a number of different keys. The entire opening of the movement up to the trio is then repeated, and the movement closes with a brief reprise of some of the trio's march material. The entire movement has muted strings, and there is a trombone solo at the recapitulation after the trio, the only appearance of the trombone in the symphony outside of the first and last movements.

The *finale* is characterized by rhythms typical of a *polacca*, a Polish dance, from which the symphony draws its name. The opening theme is effectively a variety of a rondo theme, and it returns several more times in the movement, with different

episodes in between each occurrence: the first is fugal, the second is a wind-choral, and the third is a section in the relative minor, B minor, where some of the second movement's trio's triplet figures make another reprise. There is then another longer fugal section, a variation of the main theme which modulates into a number of different keys along the way. It is characterized by staggered entrances of the theme, before another variation on another reprise of the main theme slows dramatically into a slower chorale section featuring all the wind and brass. There is then a section with another variation on the original theme up to the original tempo, and then a presto in 1 which drives to the end, which concludes with 12 D major chords over a long timpani roll, and then 3 long D's, the third of which is a *fermata* in the last bar of the symphony.

Wikipedia

Acknowledgements

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We are delighted to acknowledge the services to the Dundee Symphony Orchestra of John Brush (Horn) and James Knox (Double Bass).

Both have been members of the orchestra for many years (over fifty in the case of Dr Brush), and both have given valued leadership as Presidents of the Society.



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If you play an instrument and are interested in joining the DSO, please contact our Secretary:

Alanah Proctor

Tel. 01382 227037

E-mail: alanahproctor@hotmail.com



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